



culture

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VOL 85, NO 17

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DAILY**

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Real controversy over "Real Choices"

By Kathleen
Frederickson

Virtually all student organisations seem unhappy with the current state of post-secondary funding in Canada. Opinions on how to solve this funding crisis, however, are radically different.

As part of next week's campus referendum on Oct. 23-25, the Students' Society of McGill University will ask undergrads for their opinions on the "Real Choices" campaign.

Proposed by the Canadian Alliance of Student Associations, with which the Student's Society is affiliated, the question will simply ask, "Whose policy approach to post-secondary education do you prefer, the Federal Government's or CASA's?"

CASA's four-part plan suggests alternate methods for funding and organising Canadian colleges and universities. These proposals now seem especially pressing in light of recent federal budget cuts and anticipated tuition hikes at universities across the country.

"The federal government's approach to post-secondary education is in chaos," commented Nick Benedict, vp external for the Students' Society.

Steven Targett, president of the Post Graduate Students' Society agreed, but questioned whether the "Real Choices" program will provide viable, long-term solutions.

What's in "Real Choices"

CASA's "Real Choices" proposes a variety of alternatives, including "introducing cost saving measures such as year-round education and a reduction in administrative expenses."

In addition, the document recommends a greater degree

of federal responsibility for post-secondary funding. This proposal would effectively replace the current Canada Health and Social Transfer payments with a new system of subsidies administered directly by Ottawa.

The plan also supports the notion of a graduate surtax whereby university grads pay a percentage of their income into an Education Beneficiary Fund to assist university funding.

But, as Benedict emphasised, such a tax "would only be put into place if we can't get more money from the government and our administrative cost-reduction programs can't save enough money."

Benedict saw the proposals as ways to lend some "democratic legitimacy" to lobbying the Federal government, thereby giving students the voice to make some "real" choices about their education.

Are Real Choices only band-aids?

While the Students' Society strongly supports the "Real Choices" plan, the Canadian Federation of Students, with whom McGill's Post-Graduate Students' Society is affiliated, is far more critical.

In their response to the "Real Choices" plan, entitled "Strategy for More of the Same," the CFS suggests that CASA is too inclined to "tailor its agenda around the prevailing political climate."

The CFS seems to favour more fundamental changes to the structure of post-secondary funding. "I think it's worrisome when all we're doing is looking at band-aids," commented Targett.

Targett suggested, for example, that the replacement

of federal transfer payments might, at best, "be a technicality that could defer the problem for a year or two." He prefers greater, more fundamental reforms than CASA's to ensure long-term funding for post-secondary education.

The possible grad tax also met with CFS's scrutiny. CFS member Brad Lavigne questioned the philosophical basis behind such a tax. "We are taxing the population on a weak notion that the user is the principle benefactor. That's like saying heart attack victims should be taxed for using hospital beds."

Targett challenged the limited choices that the Students' Society will present in their upcoming referendum. "Forgive me, but what a ridiculous question to put to official referendum!"

"What about space on the ballot for the third option NEITHER?" he continued in a recent letter to *The McGill Tribune*.

As the CFS concluded, CASA's approach is "an abstract, bureaucratic, top-down approach to the problem of how we can make the best possible use of existing PSE [post-secondary education] resources."

Added Targett, "I would like to know why the vp external won't ask his constituents whether they want to join CASA, or if they mind his spending \$15 000 of their money annually [on CASA fees]?"

Help these editors:



We want friends! (Yes, we have no bananas.)

Back Row: Tristan Landry, Cameron Booth, resigned, Jean-François Corbett, vanished, Kevin James Siu (esq.).

Middle Row: Robin Perelle, Dominique Nouvet, Anne Caporal, M-J Malloy, Jacqueline Reis, Idella Sturino.

Front Row: David Ryther, Emmanuelle Latraverse, Atim León, Anup Grewal, Derek Fung.

Write for us! Layout for us! Photograph for us! Draw for us! Etc for us! We want you (please). B-03, Student Union (our offices). 23 skidoo, so to speak.

LETTERS

Student for the accountability of Ian Hay

TO THE DAILY,

Mr. Hay, I am curious as to why you would have your letter published in the *Tribune* when it seems to be about the *Daily*. This begs the question: Who are your arguments addressed to (certainly not the readers of the *Daily*)?

It seems to me that you wish to preach to a crowd which you hope have never read the *Daily*, whereas (chuckle), had your letter been published in the *Daily*, it might have been ignored.

I am astonished that debates about funding for the *Daily* always seem to ignore the fundamental fact that the editorial board of the *Daily* changes every year. How can you be sure that the *Daily* is not worth reading if you have not given its new staff a chance to prove their worth? Perhaps you and yours are merely riding on sentiment carried over from previous years. One last thing. Why did I address my letter to the *Daily*? I wanted to see if you would read it.

**THOMAS WHITE
U2 ARTS**

The Daily is not dead yet!

TO THE DAILY,

I would like to respond to the Shakti Womanist Collective whose letter in the October 16 edition of the *Daily* bitterly laments the imposing doom of that newspaper. Dear members of the Shakti Womanist Collective, the *Daily* is not dead yet!

For the facts of the matter I would refer you to Ian Hay's letter found in the "Stop the Press" section of *The McGill Tribune*, p.7-8. I will not endorse his somewhat slanderous overtones towards my beloved *Daily*, but he does seem to have a grasp of the matter. Our esteemed newspaper has been publishing itself with money taken directly out of the students' pockets for a very long time. It is necessary to have a student publication independent of the governing student body. However, it is also imperative that the publication have a mandate from the students whom it hopes to represent and from whom it takes money.

The only way that our beloved journal will temporarily cease to exist is if the majority of students

believe that they can find a better use for six bucks and change (What are the odds?). Besides, even if the greater part of the student body does, in its shortsighted ignorance, convey its distaste for the current ideology and format of our esteemed and noble publication, who is to say that this will be the end of it.

Who is to say that out of the fiery ashes of glorious obliteration a new and blazing *Daily* will not arise? You and I and other minorities, whose opinions it will almost exclusively express, will just have to pay for it, which we should be more than willing to do as diligent, vocal and radical fighters for right.

**ROBERT CRAMPTON
U3 ENGLISH LITERATURE**

Letters should be 300 words or less. Hyde Parks should be 500 words or less. Rudy Peters, please come to B-03 to shorten your letter.

THE MCGILL DAILY culture	
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The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



from the lens of Elisa Holtenberg

The Montrealers:

Ethnic diversity Kodak style

by Sarah Johnson

According to photographer Joseph Donohue, his exhibition at the Strathearn Intercultural Center, *The Montrealers*, bears "witness to the fact that Montrealers form a community of many cultures." Having a photo exhibition that thoroughly explores the ethnic diversity of Montrealers could tell a story unique to this city. Unfortunately, this is not Donohue's exhibit.

Donohue has oversimplified Montréal's cultural communities by turning them into mundane snapshots - the visual equivalent of a sound bite. Smiles from an Italian man making cappuccino in Little Italy or the intense expression of a Chilean musician practicing his instrument are nice photos. But how are they supposed to affect us?

After seeing the exhibition's 15 photos, which range from a Bolivian bike shop owner to a Polish businessman, a Guyanese shopkeeper and an Ethiopian student, are we supposed to be filled with pride, click our heels in the air and shout self-righteously "Ah, the joys of living in an ethnically diverse city! I love Montréal!" I think, as an ethnically diverse city, Montréal has moved beyond such shallow self-congratulatory actions.

It is impressive when one learns that so many different people from so many different places are living in Montréal. From that point of view, it was interesting to see the faces in Donohue's photos that make up the statistics. And it is very important for people of all ethnicities and all cultures to see themselves represented.

However, being represented in one

portrait, a portrait that basically looks like an average blown-up snapshot, as in the photo in which the glare from the flash reflected in the glasses of the minister from Trinidad (photo three), seems to be a token attempt at representation.

It was obvious, before my assumption was confirmed, that Donohue is compiling a coffee-table book. The book, entitled *The Montrealers*, will consist of 50 photos of various Montrealers. Coffee-table books are nice to look at - a collection of big glossy pictures and quaint little messages that is expensive and meant to be displayed. But to compress the entire Montréal community into one picture book or one photo exhibit is self-defeating. All the photos, and thus the people in the photos, become just pretty pictures, happy smiling faces, souvenirs. In using this method to celebrate ethnic diversity, Donohue, a native Montrealer, clumps everyone together in one big ethnic blob. No particular person's unique qualities are highlighted, and although some of the photos are of community activists or other people well-known within their respective communities, we aren't told this. All we are meant to see is that they are "ethnic."

Today "ethnic" has become a generic catch phrase for everything that seems to have colour or spice. A black woman wearing a dress with an African pattern has "gone ethnic." Prac-

tically every food beyond a grilled cheese sandwich can in some way be called eth-



"Musicien d'origine Chilienne" by Joseph Donohue
nic. The whole concept of ethnicity has become so ambiguous that to definitively decide what it should mean is nearly

impossible.

However, I do know that it means something beyond the put-on smile of the Iranian sculptor in photo eight. If Donohue truly did want to do something as a photographer to "celebrate" Montréal's diversity, why didn't he spend time with the various groups of people? Why didn't he profile the uniqueness of the Caribbean community or the life of a recent Cambodian immigrant and his family? To focus on each subject as a part of a real community, and how that community functions in the larger Montréal community would have been interesting and insightful. By singling out one member and showing, "Hey, look, it's a Portuguese person," in no way demonstrates to us that they really are a part of Montréal.

The most memorable photo is one of a charming, overweight, retired Greek couple sitting on a park bench. She looks amused, he looks annoyed. His clothes and hair are a little disheveled, but pinned on his jacket collar, centered and straight, is a small Canadian flag. My guess is that while getting dressed that morning he didn't think, "Wow, I'm ethnic," although he must have thought while putting on that pin, "Wow, I'm Canadian." That little hint of pride was the thing that made the photograph special. Subtlety and substance is how a good statement, or at least a good photograph, is made.

The *Montrealers* by Joseph Donohue is at the Strathearn Intercultural Center, 3680 rue Jeanne-Mance, until October 29. For further information call 982-1812.

Musical *Orange* Flops

By Bruce Maxwell

Why not to set Burgess to music

Last Saturday night's performance of Bulldog Production's musical version of

Anthony Burgess's *A Clockwork Orange* was symbolised by the four threateningly full water jugs slung high above the stage in the

Rialto Theatre: brimming with potential energy and a soaking for a whole cast, they never fell. Accordingly, the production was not just disappointing, but slightly confusing. If they were not going to fulfill their promise, whatever were they doing there in the first place?

A Clockwork Orange, Anthony Burgess's famous novel (and the even more famous cult movie based on it, and now the musical version...), follows protagonist Alex, the archetypal thug youth, through his career in urban terrorism, crime, drug use, and general mayhem. After bludgeoning an innocent homeowner to death with a bust of Beethoven (in the movie it's a gigantic porcelain phallus) in an uncontrollable rage during a theft, Alex finds himself in jail. But his sentence is cut short by an experimental rehabilitation program. The program will curb his violent tendencies but at the same time render him incapable of choosing between good and evil, robbing him of his will.

The book is an insightful social critique. *A Clockwork Orange*, like all good dystopian science fiction, gives us access to critical purchase on our social world by placing it - or certain aspects of it - in a future context and in exaggerated relief. By presenting the present in this way, the familiar becomes the foreign. With things thus shaken up we can more easily see whether our moral

standards line up with our current practices. This only works, of course, if the portrait the author paints is believable. And Burgess' world in *A Clockwork Orange* is frighteningly real.

Burgess targets modern instrumentalism - very roughly, the view that the end always justifies the means - and one of its off-shoots, the psychological and philosophical school of behaviourism, which was perhaps in its hey-day at the time Burgess wrote the novel. If we further pursue an instrumentalist path, Burgess warns, the moral fabric of society will continue to unravel. What holds society together is that

people are ends in themselves. Without this belief, our pursuits of our own interests must go

morally unchallenged, hence the self-indulgent violence and theft, and hence Alex's treatment that steals from him his humanity (that is, his freedom) for the sake of reducing crime rates.

Barely a shred of Burgess's insight remains in the musical. Its rock opera format, reminiscent of the hit production of *The Who's Tommy* currently in Toronto, brings the mood of the work down to the level of a Las Vegas cabaret. The kinds of emotions the story calls for (violent rage, self-interest, gluttony) went totally unexpressed in the cheesy Broadway-style numbers.

What's more, the producers completely shot any remnant of Burgess's message, as well as their own production, in the foot by unfaithfully changing the ending: One of the final numbers has a love-struck Alex (after, by the way, the treatment fails and he goes into criminal remission) inexplicably crooning away

from artist's wife to prison guard to stripper to bag lady to nurse without batting an eye.

Paul Hopkins showed potential, but at times was incapable of following his own part. The script demanded that he change the accent of his voice to suit certain circumstances. But at times he forgot himself, changing accents mid-scene, a slip up that was distracting and that interfered with the flow of certain scenes.

Musically, this production was a challenge. Following the movie, musical director Bernard Buisson wanted to include the work of Beethoven, while maintaining a kind of rocked-up Broadway style for the chorales and solos he wrote himself. The score did not flop. But given the resources it drew upon, it could not meet its own expectations, especially when it came to the Beethoven. Every number was based on electronic piano, giving the whole performance the feel of a school or church musical.

The singing was at times

embarrassingly bad. None of the players had much musical training (or if they did, it didn't show), with the exception of, again, Shelly Stevens, and possibly one or two of the other actresses.

Roger Sinha's choreography was not only simple and limited, but

of a glam-rock show. All this was surely appropriate for the performance. But how awfully it clashed with the gracious lines of the old Rialto Theatre! Holding this production

Barely a shred of Burgess's insight remains in the musical.

If they were not going to fulfill their promise, whatever were they doing there in the first place?

about how all the wrong things he'd done in the past were the fault of his youthfulness. Including, remember, *murdering* someone. What?!? This distorts Burgess out of all recognition. Modern social practices are to blame for Alex, not amorphous 'youthful waywardness,' or some such state. According to Burgess, Alex *didn't* recover because he *couldn't*. There are no good guys in Burgess's world, and no way out of it. Instrumentalism has completely taken over. And that is what's so scary. Director Alexander Hausvater just doesn't understand this at all.

In contrast to Hausvater's reading of the original, the acting was stunning. Every member of

was carried out sloppily. The former problem can perhaps be accounted for by the size of the stage: tiny compared to the relatively large number of players he had to contain. As for the latter, well, there's no substitute for hard work. Both the costumes and the sets went for the down-at-the-heels urban low-art look. Jeans, ripped

in the Rialto is a violation of the venue's integrity. The contrast made the whole production seem out of place, casting it in a worse light than it would have been in a more suitable locale.

Bulldog Production's musical version of *A Clockwork Orange* was not only disappointing, but an overwhelming failure. Everything, down to its location

in the Rialto worked against the success of this production. One can't but think that the whole thing was ill-conceived from the start. Sadly, Bulldog Productions reports that it needed this latest offering to be a success in order to ensure its future survival. May it rest in peace.

A Clockwork Orange - the Musical runs until November 5 at the Rialto Theatre, 5723 Park Avenue. Call 272-3899 for tickets and showtimes.

Holding this production in the Rialto is a violation of the venue's integrity.

grotesquely at the knees, an unabashedly bare, high scaffolding which surrounded the stage decorated with Keith Haring-inspired graffiti, and a huge and colourful projector screen worked together to give the whole scene the appearance



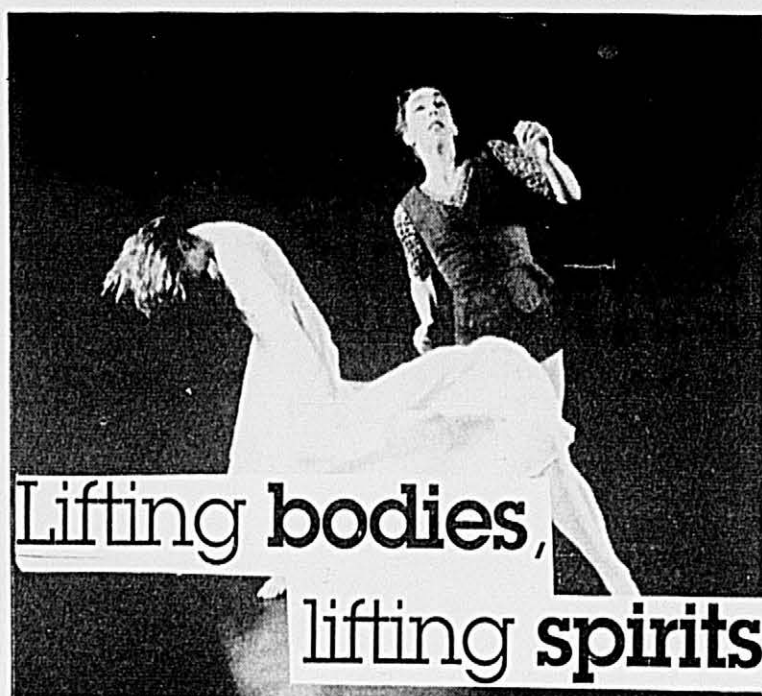


PHOTO BY ROLINE LAPORTE

O VERTIGO DANSE

by Alorani Martin

A tiny woman appears in dim light in the near distance. Though she is small, she encompasses the space, making it immediately intimate. Attached to her mouth is a microphone, out of which we hear and feel her breath. She moves across the stage as though through water, childlike, with sporadic violent coughing, which sends her body into such extreme spasms as to render her temporarily inhuman. Quietly under her breath and through the wonderful moments of silence, is heard the soft voice of a female a-cappella singer. The dancer's movements had never and could never be someone else's; they are so much a part of her that it is easy to forget it is a dance performance.

This image was one of many remarkable experiences at the seventh Festival International de Nouvelle Danse held Oct. 3 to 15 in Montréal. Though there were key performances from the international dance community, Canada and, more specifically, Québec, presented some of the most innovative, crazed and sensual works. Among these was the world-renowned, rock-star-status group, La La La Human Steps, who performed

2. Choreographer Edouard Lock has gained a reputation for violent, technically brilliant, acrobatic, high-contact dance, and despite predictions otherwise, these descriptions still hold.

The dancers in 2 leapt, spun horizontally and flew to live baroque music performed on two harpsichords on stage. The 90-minute piece (an intermission might have been appropriate) encompassed intense moments performed with precision and technical expertise with bodies being tossed, suspended and otherwise risked. Much of it was male/female couple work focusing on the women, in tight clothing, being lifted and flung. The men wore dark suits and played the traditionally dominant role in ballet as the strong lifters. The most impressive moments were the interactions between the men, where sensuality, tenderness and awareness of each other's bodies

was displayed.

The image of Louise Lecavalier, the focal dancer, was portrayed several times on two huge screens as a young woman in one and an old in the other. It reinforced the dualities in the piece, strong/weak, rock/baroque and particularly life/death. Though La La La has technical strength, the show left many with a detached feeling due in part to the physical distance between dancers and audience at the immense Place des Arts.

Political chaos

Held in a smaller venue, where the audience almost touched the stage was *Buoy*, by 27-year-old Tammy Forsythe. Fairly new to the Montréal scene, Forsythe has awed her

unappealing and hit the audience over the head with a message, I respect Forsythe's strength to risk and push some limit.

The opening image of the woman was from the sensual, spiritual and inspirational group O Vertigo Danse. Vertigo - whirling, dizziness and the feeling of falling - is merely part of how the piece *Deluge* makes the viewer feel. Choreographed by the world-acclaimed Ginette Laurin, *Deluge* felt like a meditative journey through the completeness and incompleteness within each of us. The stories of these expressive, malleable dancers unfold within their intertwining bodies. There is a recurring image of floating, with bodies lifted sensually and tenderly with limbs in slow motion through space. The subdued lighting and simple costumes reinforce the dreamlike feeling.

The elements are each subtly interwoven into the movements, creating a feeling of ceremony and a joy for moving. Though the physical demands on the dancers were evident, there was still such a level of passion and focus on each detail that energy was thrust on the audience. With her limitless imagination, Laurin has created a work that could only have been expressed through movement, and not here, not anywhere, would words do it justice. Without a doubt, the audience was not waiting for an intermission and was enthralled, ready to taste more when the end did come.

Local scene on the rise

With these three dance groups alone, it is evident that the Montréal dance scene is gaining widespread acclaim, as seen by the sold-out performances. It is exciting that dance is gaining a growing place in the arts community. The fact that La La La Human Steps would be the focus of a feature film and star in a David Bowie video, that Tammy Forsythe would gain national coverage and get funding for her recent work, and that O

Vertigo Danse has gained rave reviews internationally, is all incredibly uplifting.

If you think about the cathartic and healing qualities of closing your eyes and moving to any music you enjoy, you may be able to appreciate why people dedicate their lives to this art form. It is a powerful and energising force, and once experienced in full, it can never be taken back. Dance encompasses the intrinsic forces behind breath and silence, and the importance of trust and risk in relations between people. If these are powerful life forces when experienced alone, the feeling can only grow exponentially when shared with others. The diversity between these three groups, despite their strengths and weaknesses - and by their willingness to share them - further reinforces the range that may be expressed through dance.



EDOUARD LOCK

audiences with a "fuck you" attitude that is confrontational and politically motivated. It is obvious that she thrives on doing something 'alternative,' throwing the viewer into a chaotic mind set. If this is what she wants, then she succeeds in *Buoy*. Using a film noir style of exaggeration and corniness, Forsythe explores the effects of violence using the image of a gun. It is both angry and sexual, with the dancers spitting out sounds and phrases such as "hate."

What makes this show particularly exciting is that it is incredibly women-centered, as Forsythe only choreographs with women. Furthermore, Forsythe is taking risks in incorporating a political message by combining music by the Beastie Boys, women with suits and combat boots with bright lights and long periods of uncomfortable silence. Though parts of the dance were incredibly

Montréal's other dance festival

by Tamar Tembeck

The Festival International de Nouvelle Danse's reputation brings artists and producers from around the globe to Montréal, providing a unique framework for local artists to flaunt their work.

PHOTO BY CYLLA VON TIEDEMANN

Unfortunately, not all deserving companies are selected to participate in the FIND. Thanks to the Off-Festival, they benefit from its exposure nonetheless.

Two local agents, Hervé Turck and Denis Bergeron, organised the Off-Festival, whose performances took place outside the high-priced Place des Arts FIND venue. Through the Off-Festival, Maison de la Culture regulars discover the world of dance and artists surviving on meagre salaries see their colleagues' creations.

The agents who organised the Off hope to find work for the companies they represent, and even companies already known and established in Montréal hope to attract international producers by the exposure the Off provides. Yet Dina Davida, co-organiser of the FIND, argues that the Off may not accomplish these goals. She explains that critics and producers see an average of two shows per day during the Festival and therefore would hesitate to attend extra performances. Davida proposes building a showcase of excerpts from various companies' works specifically directed to the field's big names. Four such showcases, consisting of open rehearsals or sneak previews of new pieces, were presented during the festival.

Whether or not this proves more beneficial to the companies, the fact remains that attending the Off-festival is an excellent way to catch very good shows, without risking money.

Waterdancing

One of these sure-fire shows was

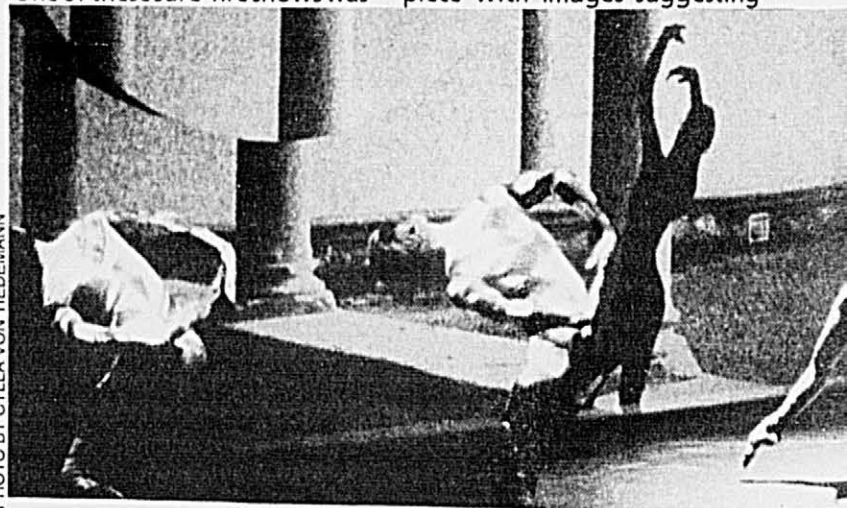


PHOTO BY CYLLA VON TIEDEMANN

Les Équinoxes by Alain Populaire

presented at the Agora. A choreographer from Belgium, Populaire specifically chose four Montréal dancers to perform in Belgium and in Canada. Certainly, the quality he sought in these women was theatricality, a reputed trait in local dancers. Indeed, the long, focused moments in his piece demand strong stage presence. The audience is not dazzled so much by the movement, but by the lingering between the movements and the progression of a mood across the stage.

The performance was hosted in a recently renovated studio built on what was once a swimming pool. The performance area is therefore unusually deep, and the space was well exploited in the show. Three women advance in slow, indulgent movement, while another stands apart, as an observer or as an emblem of solitude. An other-worldly mood, characterised by an aquatic quality in the visual and acoustic patterns, justifies the slow-motion. Movement is dynamic but paced, time is stretched and emotions translate into a suspended mood, a floating impression of awareness.

When the dancers reach the foreground they fall, then the group and the "other" interact. It culminates in frenzied duets with hands clutching desperately at bodies. These bodies in turn offer physical guidance and support, lifting their partners in the air as trophies or as gifts, ending the piece with images suggesting

Find Out About the Off- FIND

media languages. Douglas explores classical Italian architecture's relationship to its contemporary environment. The perfection of the architecture in the projections contrasts

epiphany.

Meetings of media

In Jo Lechay's *Augusta*, a personal journey also ends in cathartic climax. Instead of communicating a spiritual journey like Populaire's, however, Lechay attempts to recreate a painter's creative process through movement. At first hesitant to approach the wall of blank paper surrounding her, Lechay establishes a dialogue with the empty canvas: she approaches it - recoils inward; sees - then ponders. Once a brush is picked up a new dimension is created. Three lines make a face, two more create a body. The paper is torn, a fresh layer revealed, and the cycle continues. The final scene is the symbiosis of body and art, dance and paint. The paper wall is frenetically mapped by Lechay's body, while a free hand outlines her contours in bold paint.

Augusta's exploration of the interaction of diverse arts is currently a popular theme for Montréal choreographers. William Douglas in *La Zone d'Or* uses principles of architectural space to define movement. An effective set is simply created by screens on which images of classical buildings are projected. Costumes are built from distorted fragments of these images, as is the broken-column leotard. The score consists of sound samples taken around monuments in Italy, the choreographer's holiday there being the inspiration for his creation.

Yet this piece is not merely a study comparing different

the sound bites of the modern world, which include voices, car sounds and city noises. Church bells oppose those sounds by echoing the perfection of the visual imagery. In the same way, dancers achieve the flawless lines but suddenly fall out of them, as though they are breaking or decaying. Every aspect of the performance examined the disparity between the ideal and the real, the sacred and profane.

The second piece by Douglas, *Antichambre*, is a short but beautiful solo danced by the fervent José Navas, which merited a Bessie award in New York this spring. It will be performed again in Montréal along with five other complementary solo choreographies pieced together in the visual arts collage tradition, with *La Zone d'Or* in February 1996.

Though they may not be as popular as *O Vertigo* or *La La Human Steps*, these three choreographers' works are well worth seeing. The intimate and unpretentious climate of the Off-Festival can be more alluring than the distant FIND spectacles. The quality of Off-Festival works may not always be guaranteed, but at times you fall on shows that are certainly worthy of being awarded a "legitimate" status. Sadly, hype breeds success, and the Off may have been overlooked by those who matter most in the dance world.

What language is this if not ballet?

By Elisa Hollenberg

A fiddle tune makes dancers dance like elves of myth. A self-conscious conversation ensues as one movement, one rhythm melts into the next. What language can this be, if not ballet?

This is the question most people ask themselves after watching the work of William Forsythe, an American choreographer working in Germany. Forsythe actively challenges classical form by suggesting that ballet is not an end but a starting point for movement; he accomplishes this with works such as *Eidos-Telos*, performed by the Frankfurt Ballett at the Festival International de Nouvelle Danse.

Some would say that you can't re-invent the wheel when it comes to ballet or ballet dancers. Ballet is one of the most basic elements of dance training and a language unto itself. The steps are words, and a chain of steps is a sentence when it comes to ballet. Once a dancer learns how to execute ballet movements, ranging from the simple to the complex, the dancer will speak with the distinctive posture, placement and sense of timing which belongs to ballet.

Ballet vocabulary builds upon itself, like any other language. One must learn the simple vocabulary in order to be able to execute the more complicated movements, since even the simplest exercise demands proper alignment. For example, a *tendue* teaches the body how to extend a foot using

BROADENING BALLET

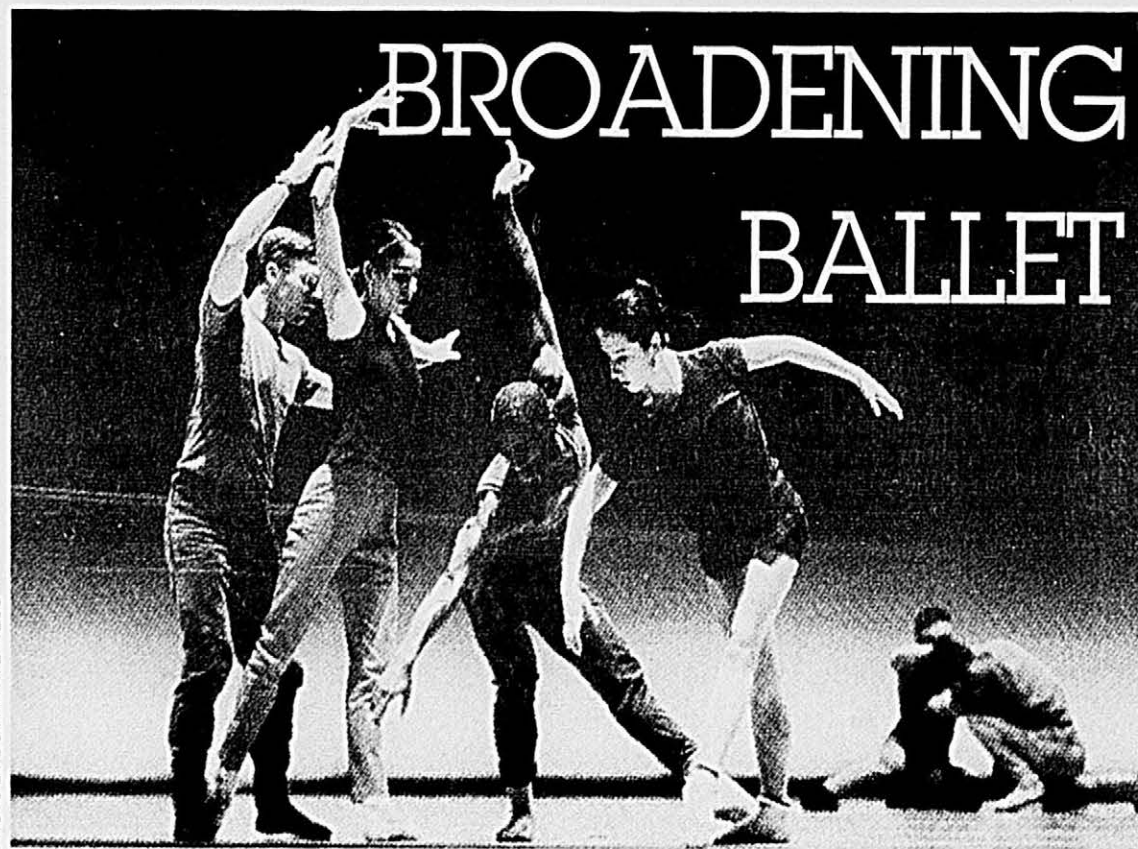


PHOTO BY DOMINIK MENTZOS

the same placement used for more difficult dance steps.

The French language is used to describe ballet steps. For example, *tendue*, *plié*, *chassé*, *pas-de-chat*, *glissade-en-arrière* and *changement* are just some of the words dancers learn to describe steps, whether or not they are aware of the translations. A series of steps, like the one listed above, constitutes a movement sequence called an "enchaînement." One of the interesting aspects of ballet is that an entire choreography can be written down on paper using the vocabulary that all ballet dancers share.

Forsythe is familiar with the universality of the ballet language because he has choreographed works for many companies, such as the *second detail* for the National Ballet of Canada. Other companies with Forsythe pieces in their repertoires include Ballet British Columbia, where Forsythe is known for *Love Songs*. One may question why Forsythe has recently stated some reluctance to choreograph for any other company than his own, since sharing work is a time-honoured tradition in the ballet world. The answer is found in his most recent work, which includes passages of improvisation.

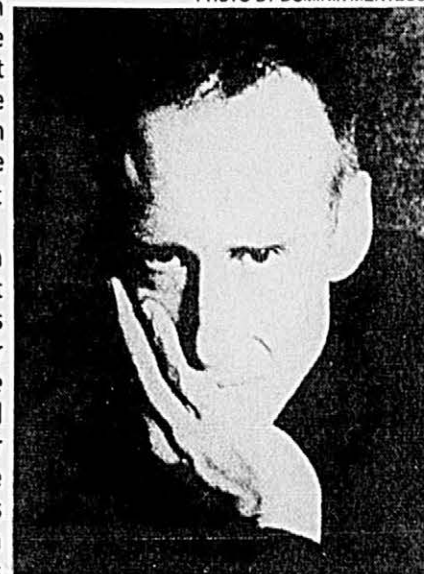
In the third part of *Eidos-Telos*, dancers are co-credited for the choreography which questions the notion of authorship that is so valued at the level of international art. If improvisation is the absolute antithesis of ballet, then why would Forsythe want to introduce improvisation to a company of classically trained dancers? The answers can be found in his work.

Forsythe's choreography has been criticised for its exploration of ballet language at the cost of telling a story. Forsythe's work falls into the post-modern predicament of form, which is fascinated by form, asking his classically trained dancers to break out of old patterns by exploring how

movement is initiated.

Rather than writing down an entire ballet on paper using ballet language and notation so that the work can be reproduced anywhere, Forsythe is challenging his classical dancers to discover where movement starts. Forsythe has used CD rom technology to allow his dancers to view movement in such a way that they can speed it up or slow it down. Watching movement

PHOTO BY DOMINIK MENTZOS



at different speeds, on a computer screen or in dance class, provides important insight into how movement starts. Forsythe uses the muscle memory of his classically trained dancers, none of whom fit the whisper thin silhouette of the ballerina, to create provocative movement which "remembers" the lines of ballet but does not exactly reproduce the movements.

The Frankfurt Ballett pays each dancer the salary of a soloist and eschews the notion of the reserve "corps de ballet" that is typical of most ballet companies. This decision is congruent with the ideology of the company and its approach to dance movement since it places a high value upon diversity. Furthermore, the dancers represent a variety of countries such as Italy, Holland, America, and Spain. The language the dancers have in common is the language of ballet, the language that has brought them all together and the very language that Forsythe is putting into question.



by Jason Kleine

It's hard to be left-handed Gene: not a gay disco band

"It's hard to be left-handed, but smile - you're not the only one," croons Martin Rossiter, his Morrissey-like voice sailing atop the raunchy guitars of his band Gene, who are on a North American tour to promote their first album, *Olympian*.

But it's not just his voice that reminds one of the Smiths, it's also that his lyrics conjure up feelings of living in an intolerant society and that many of them use the vehicle of music to deliver a political message. This balance of the emotional and the political is an elusive goal for many, but one that Gene feels is worth pursuing.

"A lot of people think that political song-writing has to be this behemoth, this flag-waving screaming beast. There's absolutely no need for that. It can be approachable or personal, and it can be very touching or also very angry. *Left-handed* is a prime example. It's essentially a political song, but it's also a very emotional song," claims Rossiter.

On one hand, *Left-handed* is about the success of coming-out. Of his own coming-out experience

Rossiter says, "it was a moment - and I think it is to everybody - of absolutely monumental release."

But it's also about the negative aspects of coming out, such as gay bashing and family rejection.

"I wanted the song to be very realistic, but I also wanted it to have a stream of optimism running through it. The last line, saying 'I'll be here tomorrow,' is very important because it was important for me to have a realistic but yet positive portrayal of coming out."

Rossiter tries to bring all of Gene's politics down to a realistic and personal level. He thinks that politics should be about the people.

Says Rossiter, "In Britain, for instance, I'd say the greatest political forum that we have is the pub. This is where things are discussed; this is where public consensus is formed."

But pubs were also the source of some of Rossiter's worst experiences. The

"Sleep Well Tonight" contains the lines, "Trouble has sprung from the pubs and the clubs. We'll see blood soon, when the night's through."

Of the song's condemnation of pubs Rossiter explains, "It's me growing up in Walford. It's me growing up and not being able to go into 90 per-cent of the pubs in that town because I cross my legs. If you go there and live there for a while, you can take anybody and you can fit them into five types of people. And four of those five types of people like to fight every Friday and Saturday night, and they like to get drunk and find somebody to kick the living shit out of. This is the culture I grew up in."

Now living in more tolerant London, Rossiter thinks that the music industry has a very open mind. As he describes, "It always has been a

where you are allowed to do whatever the hell you want to do. You can throw televisions out of hotel windows, you can wear spandex and make like Kiss if you want. I am aware that it is much easier for me doing this than if I were a plumber... In a way I think it's important for people like me to come out, because it's not like we're making disco music; I'm not particularly campy. But if I feel I have a responsibility not to be ambivalent."

Although he hasn't imitated Morrissey's ambivalence, Rossiter doesn't want to define himself too narrowly. He says, "I have a sexuality, which I'm quite willing to define, which is I'm attracted to men and I'm attracted to women."

But I

don't like the terms heterosexual, bisexual, and homosexual. I think they have had their time, simply because they are a little restrictive."

And he cautions, "We're a band first. I wouldn't want to be defined solely as being heterosexual, or straight or whatever bloody word you want to use. I don't think anybody should be defined by their sexuality. I'm quite prepared to talk about it. And I'm quite prepared to state my case over and over again until I die, but I don't want to be seen simply as a gay band."

GENE PLAY CLUB SODA, SUNDAY, OCTOBER 22

financial future? In all profitability, it's probably just what the majors were hoping for. By signing bands such as Jawbox and Jawbreaker, who have distinct reputations for acknowledging political, social, and environmental causes, and who have both participated in benefit concerts for community-

jors. After three fiercely independent records on the Shredder and Tupelo-Communion Conspiracy labels, the three piece, pop-punk outfit signed to MCA/Geffen last summer.

and their next album will probably be released on the major's mock-indie label, Tag Records, as a trial until it sells more copies.

Since the overblown media hype surrounding 1991's Geffen signees, Nirvana, there has been increasing pressure within the industry for A & R scouts to search for the "next big thing" in the alternative, post-punk genre. As a result, the majors have either created "mock indies" (such as Giant, Seed, Slash, Engine, Mute and Future) to advertise 'street credibility' among the independent labels and bands, or bought out the larger independents (such as Matador, 4AD, and Mammoth) in order to give bands full creative control with the option of large recording budgets, longer touring schedules, and better distribution. This way the big six major labels (CEMA (Capitol), PGD, BMG, WEA, SONY, and UNI (MCA)) can appear 'down to earth,' without anyone questioning their authority.

In addition to Jawbox's capitulation to the promises of corporate financing, San Francisco's Jawbreaker (long time friends of Jawbox) have also thrown in the towel to the ma-

their new album, *Dear You*, deconstructs the agonizing social situations sung about in past albums and showcases more anti-industry, powerpop-oriented songs. Jawbreaker, like most new major label signees, most notably the band's Bay Area peers, Green Day, have produced an album which emphasises discontent with the scene, the death of musical ambition, and alienation within the punk movement. With *Dear You's* aptly titled songs, "Save Your Generation", "Accident Prone", and "Bad Scene, Everyone's Fault," these themes are vented over and over.

The question still remains: why do bands sign big record deals, yet continuously flog the labels they have now trusted with their name, credibility, and

organised events (in D.C. and San Francisco), the majors are attempting to legitimize themselves as socially concerned institutions. In this way they can appear 'hip' or

trustworthy to the independent community that has tried to disassociate itself with corporate rock.

Never mind the economics, Jawbreaker and Jawbox remain standouts in the vein of harsh, driving rhythms, energy filled live performances, and riveting drumming. In all actuality, the majors have already scooped up some of the best bands and labels out there. It's just a matter of time until no one is left.

JAWBOX, JAWBREAKER, AND ENGINE 88 PLAY FOU ON FRIDAY, OCTOBER 20TH.



When Washington, D.C. based Jawbox departed from the grass roots, independent arms of Dischord Records to Atlantic Records in the fall of 1993, a tremor was felt throughout not only the D.C. music scene, but also the rest of the US. How could a band that had been so influential to the furthering of the post-punk political movement, had stood so solidly behind their mentors (Fugazi), and had even started their own record label (DeSoto Records), become sell-outs?

When the quartet signed to Atlantic they knew this type of negative press would ensue, so they began their own counter-attack. In an interview with Alternative Press in 1994, Jawbox lashed out at their critics with

an in-depth discussion of the terms of their recording contract. Guitarist Bill Barbot explained it clearly: "[We] pick the songs, pick the producer, pick the studio. ...It's almost like we gained independence by not being independent anymore." By signing to Atlantic, Jawbox was able to quit their day jobs and devote all of their time to their band and label. In the winter of 1994, their major label debut *For Your Own Special Sweetheart* hit the record stores. With

its \$15 US retail price, negative indie-credibility, and the fact that Jawbox decided to tour with label-mates Stone Temple Pilots (an event which was critiqued by the independent community that had supported Jawbox's last record, *Novelty*), the album lost its potential momentum. Consequently, rumour has it that Jawbox have been dumped from Atlantic proper

Jawbreaker and Jawbox vs. The Majors

by Jonah Brucker-Cohen

EVENTS

Thursday, October 19

• **McGill Body Image Forum**, organising committee meeting, Shatner 423, 17h. Come even if you missed the first meeting. Call Diane at 398-6017.

• **Women, Race & The Referendum: Perspectives on Women & A Sovereign Québec**. Shatner Caf, 19h. Call QPIRG at 398-7432.

• **White Biting Dog** at Morrice Hall Theatre to Oct. 21 and from Oct. 26-28. 20h. Tickets \$7, \$5 students. Call 398-6600.

• **LBGTM's Womyn's group** meets, Shatner 423, 18h.

Friday, October 20

• **Breast-feeding education group**, 12h40 at Thomas House. Call Michelle, 270-7352.

• **Ecology Montreal's** fall conference with Patrick Borden,

discussion on "What is Social Ecology, and How Can We Apply Social Ecologist Ideas in Montréal?" Strathearn

Intercultural Center, 3680 Jeanne-Mance (x Prince Arthur), 19h30. Call 281-VERT.

• **McGill Christian Fellowship** meeting, Shatner Cafeteria, 19h. All welcome. Call Lori 288-8676 or Jean 848-1720.

• **LBGTM's Coming Out group**, 17h30, General Discussion group, 19h at UTC (3521

University).

• **Starry Night, LBGTM's** fall dance, Gert's, Shatner Building.

Saturday, October 21

• **Reading Council for Literacy Advance in Montreal (RECLAIM) Youth Tutor Workshop** for individuals 18-25 years old. Call 849-3679.

• **The Umoja choir** and "Heavenly Sensations," Trinity Memorial Anglican Church, 5220 Sherbrooke St. W. Build-

ing benefit. Tickets: \$12 advance purchase and \$15 at the door. Call 484-3102 or 934-6352.

ONGOING

• **PROBE (Public Research on Business Ethics)** holds meetings every Monday at 18h at QPIRG. The meetings promote conscious consumerism and prepare a student guide to responsible consumption.

Panache: A group with style times

three

By Hypatia Francis

Panache à trois are not your everyday jazz group. Then again, their vocalist Adam Broughton, is not exactly what you'd expect in a jazz singer. Broughton is a crooner, following in the footsteps of Sinatra. But don't expect just staid, old standards from Panache à trois. With this band, there's always a twist.

For starters, there's the singer's musical tastes. Broughton, the son of a folk musician, grew up in small-town Ontario. In high school, he was the drummer in a rock band. This eclectic background might explain why his favourite musicians include not only the likes of Frank Sinatra and Nat King Cole, but also Robert Palmer, Jao Gilberto and Prince.

At first, this list might seem a strange mix, but it is precisely this that makes jazz what it is. As

Broughton points out, "a lot of pop music is drawn from jazz." And jazz itself now draws on a variety of influences, from Brazilian music to pop. This is clear when you think back to a time when Billie Holiday was criticised for being a 'popular singer'.

Panache à trois, like Holiday once did, also deal with people's ideas about what exactly jazz is. "People are often surprised by what they hear, they never thought they'd enjoy listening to jazz that much." Sadly, jazz suffers from an image problem. It is often considered, especially by younger generations of listeners, too intellectual to enjoy.

In a sense, Panache à trois are a part of the same trend as Harry Connick Jr. and even Holly Cole Trio. With these groups, jazz is becoming more accessible



and, as in the case of Holly Cole Trio, a bit more pop-oriented. It is not surprising then that Panache à trois have been compared to Harry Connick Jr.

So, how does the group feel about these comparisons? Though they aren't thrilled about it, they admit that it is inevitable. "We're in a niche," says Broughton. This comparison is partly the result of the fact that, like Connick Jr., Panache à trois are acoustic, and they too approach the music as instrumentalists. It could also have to do with the fact that Panache à trois, made up of Broughton, Paul Johnston and Steve Johnston, are a young group.

With one album under their belt, Panache à trois have another one in the works. Their debut album, *Take Us Home*, featured largely better-known standards such as *Sweet*

Georgia Brown and *Route 66*, with two originals. Their new album, expected out this Spring, will feature some more of their own work and a few lesser-known standards.

With all of this going on, you wouldn't expect them to be appearing at the Alley this week. But Panache à trois are looking forward to it.

Jazz at the Alley was a long standing tradition up until last year. This year the jazz nights have happily been reinstated. Panache à trois are looking forward to being a part of the new series of jazz nights. As Broughton is quick to point out, "the venue doesn't matter as much as the audience's appreciation."

Panache à trois will be performing at the Alley October 20 and 21. The Show starts at 21h00, there is a 25 cover charge. Guesting with them will be Steve Kaldestad on tenor sax and Joel Haynes on drums.

Not generic

CONCORDIA GENDER REVERSES MEASURE FOR MEASURE

By Christine Birbalsingh

Attitudes about gender are constantly changing and societal roles are changing with them. It is only logical that theatre, which often reflects societal views, should change as well. Increasingly, theatre companies have been using gender-reversal as one way in which women can be incorporated into traditionally male-dominated productions.

This is the focus in the Concordia theatre department's production of Shakespeare's *Measure For Measure*, directed by Eileen Sproule. One of the goals in this "complete flip," explains Sproule, is "to provide good roles for women who don't normally get a crack at them and also to provide good roles for men that they don't normally play."

It is interesting to note that Shakespeare, as well as other canonical playwrights, tended to use boys to play female roles, since women were not accepted into theatrical positions.

Shakespeare, however, was motivated by convention rather than politics. Sproule's gender-reversal is not simply a question of switching clothing or deepening one's voice; the objective is much more involved.

The main issue in such a gender-reversed production is "exploring how you play a female if you're a man," says Sproule. The actors not only have to portray other people, but now have to 'become' another sex. For example, "one of the characters is pregnant," explains Sproule, "how does a man play a role like this?"

The actor is thrown into an experience completely different from what he or she originally knows. In learning about and trying to experience feelings alien to one's sex, the actor must develop a better understanding of the other sex's role in society.

Apart from the difficulties the actors face in such roles, spectators are also placed in stimulating positions. They must analyse each character and interpret not only what a character says or does but also,

in a broader sense, what their gender-reversed sexuality signifies.

The Concordia theatre department's original request was a production of a Shakespearean play using lots of women. Shakespeare was chosen because his plays are "good training vehicles for students," asserts Denise Beamish, facilities director for the department. "Shakespeare's combination of historical, theatrical, and language contexts benefits the students' learning process."

These reasons explain why Shakespearean plays have been reproduced so often, but the gender-reversal aspect gives the actors and the spectators a new perspective.

The demand for 'lots of women' came from the committee in charge of script selection. They based this task directly on "the configuration of the students enrolled in the theatre programme," says Beamish. With an overwhelming number of women in the programme, the assignment was

appropriate.

As women have become more and more a part of theatrical performances, canonical productions such as Shakespeare's, in which leading roles tend to be male, are bound to produce sexual dilemmas. Gender-reversal is one way that Sproule tackles this problem.

Sproule graduated from the theatre program at Concordia ten years ago and co-founded, with her husband Dave Clark, the 'Generic Theatre' company. Since its inception in 1988, the company moved from Montréal to Edmonton where it has had phenomenal success.

The idea behind Generic Theatre is "to produce theatre that puts the actor at the forefront," says Sproule. As a director, Sproule wants to give her actors the chance to use their full potential and, as in *Measure For Measure*, even go beyond that. As for her spectators, "there isn't any one message I'm trying to get out, except maybe the importance of live performance," says Sproule. "Everyone will get something

different out of it."

Generic Theatre's highly theatrical and musical productions consists of mostly their own original work, but the company is renowned for its productions of *Lunch* in 1988 and *Waiting For Godot* in 1989. In *Waiting For Godot*, Sproule, as with *Measure For Measure*, used two female actors instead of men because she felt the play "is about what happens to people, not to men."

Although Sproule doesn't have any one message in mind, she remarks that her twist in *Measure For Measure* provides "some alternative to the strict status quo."

It is a story about love, betrayal and the fundamental need for good governing laws that protect the people: Juliet is pregnant; Claudio is sentenced to death; Mariana, pretending to be Isabella, sleeps with Angelo in order to free Claudio; and the Duke, dressed as a friar, becomes the all-knowing sentinel. In an already convoluted situation, gender-reversal brings another confusing, yet stimulating twist.

Meat Puppets: No Joke!

(London/Polygram)

Bucking the trend of distortion-filled, anti-pop, the Meat Puppets' follow-up of its previous well-received efforts - 1994's "Too High to Die" and 1991's "Forbidden Places" - scores again. "No Joke!" exudes midwestern strumming and jolting banshee-like guitar wails that echo a despair that singer Curt Kirkwood's voice never could. What Kirkwood's vocals do exude is a childlike quality that rides smoothly over the trio's arpeggios.

Disarmingly simple, the lyrics make you wonder if they mean anything at all - that is, until Kirkwood's wonderful flip-flops of reality strike you. "Sweet Ammonia" showcases the Kirkwood murmur; "Pulled a

buildup of tension or suspense, which is arguably the essence of all music. The lyrics, much like the music, lack any sort of edge or, for that sake, coherence. Statements like "the wealth is always cheaper when you pay for it" resound hollowly as Mike Lawson the lead singer describes his desire to live in a mansion while having 'someone else' pay for it. In the song "One Convention," the word "shit" is repeated about ten times for no apparent reason except perhaps shock value. It doesn't shock but instead leaves you thinking, 'what's the point?'

Gil Shochat

simple toe tapping rhythm and a singer who sits on the fence between mocking country and adoring it. Nevertheless, they convey more energy than speedier, more pumped testosterone rock. Unlike some bands who emigrate to the South to pick up some of that mysterious, Southern Culture on the Skids is obviously the real product, a creator of a sound that has and continues to be a timeless influence in rock and roll.

(SOUTHERN CULTURE ON THE SKIDS
PLAY THIS FRIDAY AT CAFÉ CAMPUS)

Jay McCoy

Various Artists: Help

(Go!/Polygram)

In general, the press write-up that accompanies a release contains some of the most trite writing imaginable. The press write-up for *Help* is no exception: "The artists and organizers are to be commended for their desire to lend a hand to the young victims of war, but the real he-

Coma," albeit this time by Brian Eno, and Blur (as Seymour) show ample reason why they're using a pseudonym. Other contributors, for better or worse, include Sinead O'Connor, Radiohead, Suede, and Paul McCartney (!). So, the standard compilation fare: a collection of cast-offs, covers, and elusive gems. Not bad. I doubt, though, that the day you buy it will be a great day for Bosnia, music, or the world.

Kevin Siu

The Monoxides: Out of the Marsh

(Handsome Boy/BMG)

The fallout of the ill-fated naming of Halifax as the successor to Seattle continues as acts from the great Canadian east are enjoying more and more exposure. The Monoxides are based in Moncton, New Brunswick rather than the capital of the east proper and have garnered a fair share of press in the national music media. Whether the band deserves it is an entirely different question, since all they have to show on a wider-release audience is a five song debut EP from Handsome Boy Records.

do we, Steve.

Mike Cullen

the smalls: Waste and Tragedy

(Cargo)

The long-awaited new album from the smalls is finally here. The long time in between this and "To Each a Zone" is reflected in the content by an obviously careful construction of songs that have the indelible sound stamp of the smalls. Sound aside, there is a definite progression in musical style from the last two albums. New producer Joel Van Dyke has managed to create tracks that are clean, but don't feel overproduced: if the club has a good sound guy, this is pretty much like what you'd hear live. The jazz training of members of the smalls comes out in the tightness in execution and innovative use of syncopated rhythm, which is an oddity in the world of "heavy music." Although the music is self-described heavy, it does not restrict itself to any specific genre: if one listens closely, it is quite possible to find influences ranging across the spectrum of rock, jazz and country, which has in the past led to difficulties



CD REVIEWS

muscle inside my thinking, not using my head for a while; unearthing tunneling underground, I bury my head in the sky." This talent for loopy lyrical poetry distinguishes the Puppets' from many a group; few artists can package so little and make it work. A strangely apolitical album for a contemporary band, "No Joke!" does more than impress their funny, warped perspective of reality; it lulls one into listening, smiling and drifting away.

Mike Cullen

Jimmy George: Hotel Motel

(Cargo/MCA)

Like the Skydiggers and the Hard Rock Miners, Ottawa's Jimmy George is a folk rock ensemble but with a strong Irish influence. Although the Celtic-inspired instrumentation - including mandolin, fiddle and accordion - blends in well with the band's folk rock sound, the listener is offput by the flatness and redundancy of the music. Choosing any song randomly on the album and listening to the first ten seconds of it gives all the information needed for the rest of the tune. Subsequently, the rest of the song is merely repetition of the initial soundbite; there is no musical

Southern Culture on the Skids: Dirt Track Date

(David Geffen/MCA)

Perhaps the most appropriately named band around, SCOTS turn your living room into a trailer home, replete with an overflowing ash tray, hot rod mags and of course drag racing on the tube. I see Elvis piddling around under the hood of his Cadillac, wondering why his car doesn't peel rubber like SCOTS, Nashville with a pointy boot print on its forehead, and John Fogerty in his garage before Creedence Clearwater Revival left the Bayou. Rockabilly bass lines, reverb guitars, pounding drums, a cow bell and catchy hooks echo across the Riverside Speedway infuriating the nice Baptists who want to get all rested up for tomorrow's sermon.

Is this sound contrived? I don't think so; like rockabilly itself, SCOTS shrug their shoulders at musical trend-chasing and set themselves to the task of creating music that they like. There are no power chords, vein-throated screaming or speed pedals here, instead there is some fine electric guitar playing that sometimes verges on what has become classified as a surfy sound, clear bass lines, a

roes are the people who will buy this record... the day you buy *Help* will be a great day for Bosnia, a great day for music, a great day for the world."

The press write-up, though, is written by the label's promotional department, not the artists themselves. In that sense, maybe it's best to evaluate *Help* on the songs themselves. Given that all the songs were recorded within 24 hours, *Help* reveals some surprising strengths: Portishead's previously unreleased "Mourning Air" is remarkably sparse; Manic Street Preachers find the right mix of comedy and pathos on "Raindrops Keep Falling On My Head"; and Terry Hall & Salad improve on The Mamas & The Papas "Dream A Little Dream" (if that's possible).

Other artists, however, betray their inability (or unwillingness) to work under pressure: Oasis (with Johnny Depp) toss off a shoddy rehash of "Fade Away," Massive Attack contribute yet another remix of "Karma



in pigeon-holing the smalls. (One could accuse them of being kind of thrashy, but then there is the pesky problem that the singer actually sings and doesn't scream, and of course their integrity shows in that the use of power chords is sparing. Punk? Sure, but these days that doesn't really describe anything, does it? And what about the country/folk feel? We'll invent a new category, and call it smallsmusic.) Tracks that stand out are "Never be Ready," "Pity the Man with the Fast Right hand," and the title track "Waste and Tragedy." If you're lucky you'll hear them on local (campus) radio, and you can decide for yourself where the smalls fit in your musical world.

Jay McCoy

CLASSIFIED ADS

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. **McGill Students & Staff** (with valid ID): \$4.55 per day, 3 or more consecutive days, \$4.00 per day. **General Public:** \$5.70 per day, or \$4.85 per day for 3 or more consecutive days. Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will reappear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1-HOUSING

Luxury condo sacrifice! Must sell. Large, bright, 2 bedroom. 3 mins. to McGill, RVH, MNI. top floor, panoramic views, oak doors, marble fireplace, tall ceilings, renovated. Kathy Osgood 932-9043.

France, Nice French Riviera, sea and mountains, for rent apt, all furnished and equipped for 2 with view and balcony. Available for 2, 3 weeks or 1, 2, 3...months. Call eve. 905-272-4444.

4 to rent in Verdun, clean, bright, hard-wood floors, freshly painted, close to metro. Call George 926-2802

3-HELP WANTED

Part Time waitress needed for the No Name. Bilingual and min. 1 year experience 3444 Park ave. 982-6113 Joe/John.

Entrepreneurs required. Business, management, sales or teaching experience preferred. Multilingualism an asset. Rick Blatter M.Sc. (514) 625-1352.

Att: Students. Earn lots of cash coordinating promotional campaigns for a marketing company. Full and part time positions available. Call Derek 369-3558.

Get paid for going on vacation! Ideal part-time work involving travel. Set your own hours. Call Rick Blatter, M.Sc. at 426-5030 for an appointment.

Students needed for "political attitudes" study. View a pre-taped debate & answer questions. Earn 12\$ for 1hr. Message Lina 398-8219, Psych Dept. Supervisor R. Koestner Ph.D.

Models, actors, extras. Opportunities for all ages and sizes. Fashion, TV, print, film. 633-8605.

PHD Wanted

Writing experience. To do research and co-author work in humanistic psychology. Fax CV to 694-2059.

Earn free trips & cash!! Breakaway Tours is looking for motivated students, organizations & clubs to promote spring break & ski trips! Call Steeve 1-800-465-4257.

Direct sales force needed. Outgoing motivated people required for promotional sales. make money promoting Montreal's popular night clubs. Call 497-7471.

5-TYPING SERVICES

Success to all students. WordPerfect 5.1. Term papers, resumés, applications, transcription of micro-cassettes. Editing of grammar. 27 yrs. experience. \$1.75/D.S.P. 7 days/week. Campus / Peel / Sherbrooke. Paulette / Roxanne 288-9638/288-0016.

McGill College/Sherbrooke quality word processing of term papers, theses, resumés, bilingual. Also diskette laser printing at 600 dpi. Ginette 848-0423.

Word-processing term papers, theses, reports, etc. WordPerfect 5.1. Laser printer. Fast, professional service. 10 years experience close to McGill. Brigitte 282-0301.

6-SERVICES OFFERED

Experienced editor/proofreader/ writer/tutor. Help with your student papers, theses, manuscripts, resumés translation Spanish/French /English. Call Marian 765-9804 7 Days/week

THE DAILY

Post Office

Variété David Cho Closest to McGill 2001 University. Mon-Fri 8:00am-6:00pm. We offer parcel service. Priority courier, xpress post, registered mail, money orders etc. Tel. 844-6455.

7-FOR SALE

Yamaha 16 channel mixer model MC1604 very good condition cost \$1700 asking price \$1000 or best offer-call 336-4443.

Computer: (Educational prices) The lowest price in your area. Modem, printer, CD-ROM, Hard-disk, scanner & Microsoft products. Just call: 499-0720 10am-6pm.

12-PERSONAL

Impatience, relationships, self-confidence, self-improvement. We have started a free Dianetics (R) Center, one night a week at 4145 St. Hubert St. Talk to others who know how to use Dianetics. Watch videos, listen to cassettes. Coffee, cookies, etc. Wednesday 7:00pm. Call Darrel for info 522-3473.

13-LESSONS/COURSES

Ka-Ju-Ken-Bo self-defense. Body and mind conditioning. Mon/Wed/Fri. 7-9pm Adults: \$40/month. World Gym Cote St. Luc Shopping Center Costas Baralis 761-3547.

Private English Tutor—All Levels for creative writing, conversational Eng as a second language, reading of term papers by McGill final year Eng Lit Student. Affordable rates. 847-0341.

14-NOTICES

McGill Nightline open 9pm-3am a confidential and anonymous line. We offer listening, referrals and information. Call at 398-6246 398-MAIN.

As a full-time student, you are a member of the Quebec Public Interest Research Group (QPIRG). If you wish to relinquish your membership in this organization and claim your \$3 refund, come to 3647 University, 1-5pm, October 10-31.

MSc (Admin.)

Master of Science in Administration

Research based degree for specialized careers in one of four options:

- Finance
- Decision Sciences and M.I.S.
- Marketing
- Management

Information Sessions:

Dates: Wednesday, October 25, 1995
Wednesday, November 22, 1995
Time: 5:30 p.m. - 7:00 p.m.
Place: 1550 de Maisonneuve Blvd. West
GM Building, Room 403-2
RSVP: 848-2711
Fax: 848-4593



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(206)632-1146
ext. J40051

CRUISE SHIPS HIRING

Students Needed!

Earn up to \$2,000+ per month working for Cruise Ships or Land-Tour Companies. World Travel (Hawaii, Mexico, the Caribbean, etc.). Seasonal and Full-Time employment available. No exp. necessary. For info call:

Cruise Employment Services
(206) 634-0468 ext. C40051



M.U.S. PRESENTS MCGILL'S 1996 AIDS BENEFIT FASHION SHOW

Try-outs will be held in Union Cafeteria
(3480 McTavish)

Tues. Oct. 24 & Wed. Oct. 25
7pm-9pm

EVERYONE IS WELCOME
FOR INFO 398-7292



BEAT THE CLOCK!

THURSDAYS &
SATURDAYS

PITCHERS START AT
\$6 AT 8 O'CLOCK

3908 St-Laurent • 987-9589

SSMU FALL REFERENDUM

OCTOBER 23-25, 1995

POLL LOCATIONS AND HOURS

REVISED

Location	Mon. Oct. 23	Tues. Oct. 24	Wed. Oct. 25
Bishop Mountain	11:30-2:00	11:30-2:00 4:30-7:00	2:00-5:00
Bronfman	11:00-4:00	10:00-2:30	10:00-4:00
Burnside Hall	11:00-4:00	10:00-2:30	10:00-4:00
Chancellor Day	Closed	10:00-2:30	10:00-4:00
Currie Gym	Closed	2:00-7:00	12:00-5:00
Douglas Hall	Closed	5:00-7:00	Closed
Education	Closed	1:00-4:00	10:00-4:00
Leacock	11:00-4:00	10:00-2:30	10:00-4:00
McConnell Eng	11:00-4:00	10:00-2:30	10:00-4:00
McIntyre Med. *	1:30-4:00	1:30-7:00	Closed
Music	Closed	10:00-1:00	11:00-2:30
Redpath Library *	Closed	10:00-5:00	10:00-5:00
Royal Vic. College	11:30-2:00	11:30-2:00 5:00-7:00	Closed
Shatner Centre	11:00-5:00	10:00-7:00	10:00-5:00
Solin Hall	Closed	4:00-7:00	Closed
Stewart Biology	11:00-1:30	10:00-1:00	10:00-1:00
Thomson House	11:30-2:00	11:30-2:00	Closed

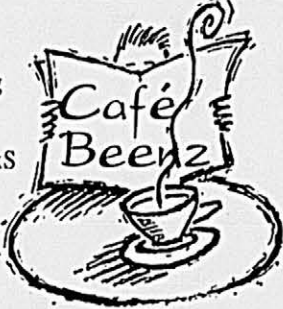
* There have been minor changes to the polling times at McIntyre Med and Redpath.

Exercise your right to vote! 17 convenient locations! 3 days!
Don't know the questions? Check last week's papers or drop by the SSMU desk.

NOW OPEN Café Beenz

Relax on comfortable couches
Read interesting books
Meet some
FxrIxExNxDS

coffee
soft drinks
desserts
sandwich



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• GREEN
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Freshly brewed every
day, anytime

Buy any item & get a freshly
brewed cup of gourmet coffee

FREE

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upon purchase

3469 Ave. Du Parc, 499-9908
(between Sherbrooke & Milton)

OPTOMETRIST

- Eyes Examined
- Eye Glasses (2 for 1)
- Contact Lenses (from \$89)
- Student Discount

Dr. David Kwavnick, O.D.
1535 Sherbrooke St. W.
(corner Guy)
933-8700

CONTACT LENSES IMMEDIATE DELIVERY

(on most prescriptions)

FROM \$85

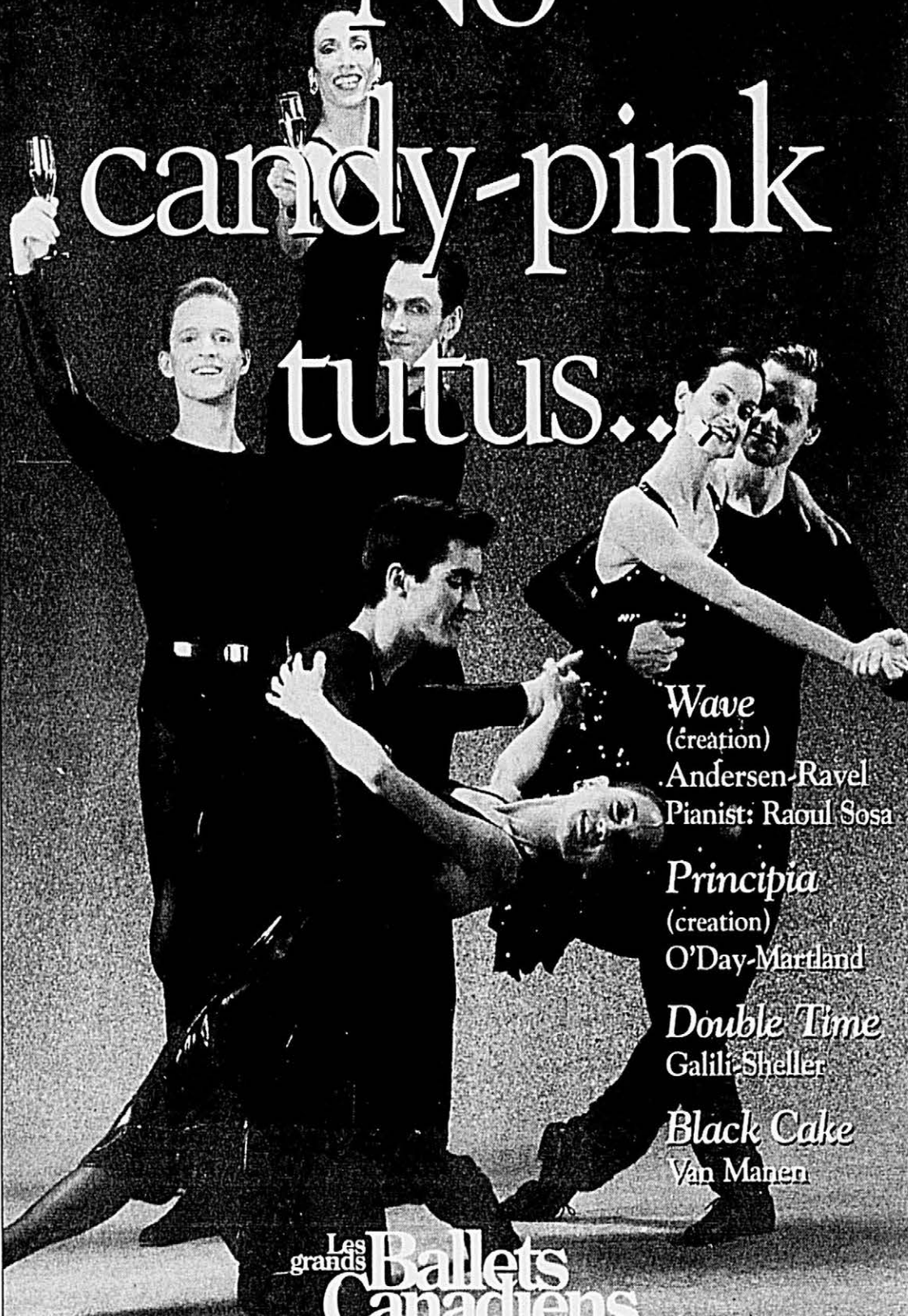
- ☞ visual examination, OHIP accepted
- ☞ glasses in 24 hrs. on most prescriptions

1-DAY ACUVUE

Goldstein & Goldstein Optometrists
1102 de Maisonneuve W. (next to Peel Pub)
844-3997 or 844-3248

Special consideration given to McGill students & staff

No candy-pink tutus...



Les grands Ballets
Canadiens
LAWRENCE RHODES, ARTISTIC DIRECTOR

Wave
(creation)
Andersen-Ravel
Pianist: Raoul Sosa

Principia
(creation)
O'Day-Martland

Double Time
Galili-Sheller

Black Cake
Van Manen

November 2 to 4, 1995, at 8 p.m.
Matinée November 4, at 2 p.m.

With l'Orchestre des Grands Ballets Canadiens conducted by Jacques Lacombe
Tickets starting from \$15 (taxes and fee included)

Place des Arts (514) 842-2112 Admission 790-1245 Info-Arts Bell 790-Arts



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Salle Wilfrid-Pelletier
Place des Arts



Bleue Café Campus blues

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A SERIES OF WEDNESDAY NIGHT BLUES CONCERT
8:30pm \$3,50+txs 50c of each ticket will go to



October 25
ROY ROGERS
& THE DELTA RHYTHM KINGS
From California

November 1 STEPHEN BARRY BAND
November 8 GUITAR SHORTY
November 15 CHUBBY CARRIER
& THE BAYOU SWAMP BAND
November 22 SUGAR BLUE
November 29 STEADY ROLLIN' BOB MARGOLIN
December 6 WILD CHILD BUTLER
December 13 MICHAEL HILL'S BLUES MOB

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The Princeton Review

Maxime &
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